DUTCH

CORPORATION OF LONDON ART GALLERY

DESCRIPTIVE CATALOGUE

OF THE LOAN COLLECTION OF PICTURES

1903

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CATALOGUE

OF THE

Exhibition of a Selection of Works

BY

EARLY & MODERN PAINTERS OF

THE DUTCH SCHOOL.

Art Gallery of the Corporation of London.

CATALOGUE of the Exhibition of a . . . . Selection of Works by EARLY and MODERN . PAINTERS of the. . . . DUTCH SCHOOL . . . .

With Descriptive and Biographical Notes.

BY

A. G. TEMPLE, F.S.A.,

Director of the Art Gallery of the Corporation of London.

ALEXANDER RITCHIE, Esq., J.P., *Chairman.*

1903.

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THE J. PAUL GETTY CENTER
LIBRARY

Introduction.

The present is the Twelfth Exhibition held at the Guildhall.

The First was in 1890, of works of the Flemish, Dutch and British Schools, and was visited by	109,383	persons.
The Second was in 1892, of works of the Flemish, Dutch, Italian and British Schools, and was visited by	236,362	,,
The Third was in 1894, of works of the Dutch and British Schools, and was visited by	300,366	,,
The Fourth was in 1895, of works of the Dutch and British Schools, and was visited by	262,810	,,
The Fifth was in 1896, of Water Colours of the British School, and was visited by	124,271	,,
The Sixth was in 1897, of works by Painters of the British School during the Queen's reign, and was visited by...	248,093	,,
The Seventh was in 1898, of works of the French School, and was visited by	206,746	,,
The Eighth was in 1899, of the works of J. M. W. Turner, R.A., and his contemporaries, and was visited by ...	223,132	,,
The Ninth was in 1900, of the works of living British Painters, and was visited by	201,456	,,
The Tenth was in 1901, of the works of the Spanish School, and was visited by	305,359	,,
The Eleventh was in 1902, of works by French and English Painters of the 18th Century, and was visited by ...	171,913	,,
Total	2,389,891	,,

In addition to the above number the permanent Collection of the Corporation has been visited since

its establishment in 1886, by 805,540 persons, bringing the total number of visitors to the Gallery to 3,195,431.

The Exhibition now open is composed of a selection of works by Early and Modern Painters of the Dutch School.

The Library Committee of the Corporation of London desires to express its sincere thanks to the owners of these works for the kindness with which many distinguished and valuable examples have been placed at its disposal.

The Exhibition will be open from Tuesday, the 28th April, to Saturday, the 25th July, inclusive.

Week Days, 10 a.m. to 7 p.m.

Sundays, 3 p.m. to 6 p.m.

The Admission will be free.

GUILDHALL,
April, 1903.

A. G. TEMPLE,
Director.

Library Committee.

THE RIGHT HONOURABLE THE LORD MAYOR.

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Pictures Nos. 137, 162 and 187, were returned to their Owners in the beginning of June, having been lent only for a specially stipulated time.

GALLERY I.

The Bequest to the Corporation of London by the late Mr. CHARLES GASSIOT, of his entire Collection of Pictures, forms part of the present Exhibition, having only very recently been arranged on the walls of Gallery I.

GALLERIES II AND III.

1. THE FISHERMAN'S WIFE.

By JOZEF ISRAELS.

Canvas 19¼ × 29¼ inches.

Lent by ALEXANDER YOUNG, ESQ.

THOUGH humble, the room in which she sits is a picture of cleanliness, with its pleasant tones of colour, and rich, transparent shadows, it is a beautiful setting for the honest life that reigns there. She, with her babe, and ready hat close by for some out-a-door errand; he, the breadwinner, abroad on the sea, the empty chair awaiting his arrival. The unity of tones, concerting towards the one vivid picture of the mother and child, constitute this work one of the most beautiful by this painter.

(For notice of the Painter's life see No. 86.)

2. THE HAY CART.

By ANTON MAUVE.

Panel 15 × 12¾ inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 76.)

3. GOING HOME.

By ANTON MAUVE.

Canvas 26½ × 40½ inches.

Lent by ALEXANDER YOUNG, ESQ.

A BLEAK piece of country, lit by the bright gleams of a grey-clouded evening, and showing three horses, one of them ridden by their owner, pacing homewards, after the long day's work. Very effective in the picture are the lights reflected in the shallow water in the road, and the flight of rooks, now against the green waste-land, and now more vividly against the gold of the sky.

(For notice of the Painter's life see No. 76.)

4. DRIVING IN THE DUNES.

By ANTON MAUVE.

Canvas 20½ × 25 inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 76.)

5. REFLECTING.

By JOZEF ISRAELS.

Panel 15 × 9¼ inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 86.)

6. A FISHER GIRL, WITH CREEL.

By JOZEF ISRAELS.

Panel 15¼ × 9½ inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 86.)

7. A RAY OF SUNSHINE.

By JOZEF ISRAELS.

Canvas 45 × 35½ inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 86.)

8. THE THREE PADDLERS.

By JOZEF ISRAELS.

Panel 20 × 13½ inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 86.)

9. GRIEF.

By JOZEF ISRAELS.

Canvas 19 × 23½ inches.

Lent by ALEXANDER YOUNG, ESQ.

IN this humble interior, with its grey walls and tiled floor, the peasant widow is bowed with grief at the loss of her husband, whose coffin is a little distance away, occupying all the poor reed-bottomed chairs the little home possesses, for she herself has only a large wicker basket to sit on—the basket used probably in her husband's fishing. The heavy shadows in the recess, illumined by the one solitary candle at the coffin's head, lend, with the posture of the figures in the foreground, a deep solemnity and touching sentiment to the work.

(For notice of the Painter's life see No. 86.)

10. IN THE SURF.

By JOZEF ISRAELS.

Panel 19½ × 13½ inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 86.)

11. THE SHIPWRECKED FISHERMAN.

By JOZEF ISRAELS.

Canvas 54 × 99 inches.

Lent by ALEXANDER YOUNG, ESQ.

FROM the cruel waves, his fellow fishermen are bearing the lifeless body of their friend. Perhaps the most pathetic part of the work is the young widow, with her two children, and very noticeable is the face of the little girl, who seems to realize the extent of the calamity to their fisher-home, whereas the boy appears simply frightened. Lights linger in the sky, and illumine the unsparing waters, but the gloom over the little party, united in sorrow and affection, is profound.

(For notice of the Painter's life see No. 86.)

12. WATCHING THE BOAT.

By JOZEF ISRAELS.

Panel 13 × 17¼ inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 86.)

13. FROM DARKNESS TO LIGHT.

By JOZEF ISRAELS.

Panel 11½ × 17½ inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 86.)

14. THE COTTAGE MADONNA.

By JOZEF ISRAELS.

Canvas 52½ × 39¼ inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 86.)

15. THE FAMILY MEAL.

By JOZEF ISRAELS.

Canvas 21 × 33½ inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 86.)

16. CATTLE IN THE MEADOWS.

By WILLEM MARIS.

Canvas 15 × 23½ inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 37.)

17. EVENING.

By THÉOPHILE DE BOCK.

Canvas 16 × 23 inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 94.)

18. BY THE STREAM.

By WILLEM MARIS.

Canvas 24 × 15½ inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 37.)

19. BABY.

By B. J. BLOMMERS.

Panel 8¼ × 6¼ inches.

Lent by D. TULLIS, ESQ.

B. J. BLOMMERS, genre painter, and now living at the Hague, is the son of a lithographer who destined his son to the same pursuit, but he was rescued by Jacob Maris, who prevailed upon the father to allow his son to follow his desired walk in life. He was put to study drawing at the Hague under Van den Berg. His first exhibited picture was in 1869. Many of his works have found their way to England, and are always pleasing in character, whether interiors or outdoor scenes.

20. HARROWING.

By ANTON MAUVE.

Canvas 24 × 34 inches.

Lent by G. N. STEVENS, ESQ.

(For notice of the Painter's life see No. 76.)

21. THE CANAL BRIDGE.

By JACOB MARIS.

Canvas 20½ × 30½ inches.

Painted 1872.

Lent by MARK BANNATYNE, ESQ.

(For notice of the Painter's life see No. 90.)

22. LA ROMANCE.

By ALEXANDER HUGO BAKKER KORFF.

Panel 11½ × 15 inches.

Painted 1869.

Lent by JONKHEER ALFRED BOREEL.

ALEXANDER HUGO BAKKER KORFF, genre painter, was born at the Hague, 1824. He was for a short time with Kruseman, and then became a pupil of J. E. J. Van der Berg, at the drawing academy at the Hague. In his subject pictures he has identified himself and gained great popularity by his admirable painting of elderly maiden ladies, so much so that when, by chance, a couple of these estimable characters are met, who still hold to the fashions of fifty years ago, the involuntary exclamation is "Perfect little Bakker Korffs." Bakker Korff died in 1882.

23. MARSHLANDS.

By ANTON MAUVE.

Canvas 23¼ × 35¼ inches.

Lent by SIR JOHN C. DAY.

(For notice of the Painter's life see No. 76.)

24. A SHEPHERDESS AND SHEEP.

By JACOB MARIS.

Panel 13¼ × 8¼ inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 90.)

25. MILKING TIME.

By WILLEM MARIS.

Canvas 23½ × 16½ inches.

Lent by SIR JOHN C. DAY.

(For notice of the Painter's life see No. 37.)

26. A BIT OF DELFT.

By JACOB MARIS.

Canvas 18 × 12½ inches.

Painted 1881.

Lent by J. C. J. DRUCKER, ESQ.

Formerly in the Collection of J. S. Forbes, Esq.

(For notice of the Painter's life see No. 90.)

27. AT THE SHRINE.

By JACOB MARIS.

Panel 13¼ × 8½ inches.

Lent by J. S. FORBES, ESQ.

AN intensely beautiful little picture. The silent devotee, in her black gown and white head-covering, kneels at the steps of the shrine, a grey stone structure relieved by the warm colours of the picture which hangs in it,

and by the lovely green leaf of the tree whose branches rise into the sky's bright light. The entrance to the garden where the shrine is placed is by the archway on the right, where the half-open tall iron gate is seen.

(For notice of the Painter's life see No. 90.)

28. A STORMY SUNSET.

By HENDRIK WILLEM MESDAG.

Canvas 17½ × 40½ inches.

Lent by SIR JOHN C. DAY.

"Perhaps a Courbet, never a Meissonier," such were the words of Alma-Tadema, when he first came in contact with the works of Mesdag.

HENDRIK WILLEM MESDAG was born at Gröningen in 1831, and was destined to follow in his father's footsteps and enter the family business, but from an early age he occupied himself with art. Not until he was thirty-five, however, did he forsake commercial life and devote himself exclusively to painting. The greatest authorities in Holland offered him no encouragement, but he began nevertheless ardently to work at landscape painting at Oosterbeek, his chief friend

and adviser there being Johannes Warnardus Bilders. In 1866 he went to Brussels, where Roelofs became his friend, and two years later he first awakened to the possibilities that lay before him in the painting of the sea. From the studies he brought back with him from Norderney it was quickly recognised that his true vocation was that of a marine painter. In 1869 he established himself at the Hague, within easy access to Scheveningen, and here his study of the sea became incessant and continuous. Among those who wrote to him, congratulating him on the two pictures exhibited by him in the Paris Salon of 1870, was Jean François Millet. From that time his fame as a painter of the sea has augmented year by year. He is at present residing at the Hague.

29. PRAYER DISTURBED.

By CHRISTOPHER BISSCHOP.

Canvas 46 × 36½ inches.

Lent by J. C. J. DRUCKER, ESQ.

THE fair worshipper is looking up from her devotions at the appearance of someone in the church, in whom she is interested. Her crimson sleeve and elaborately worked bag are in

pleasant contrast to the severe black dress which she wears, and the massive dark woodwork of the church.

A small version of this subject is in the possession of Mr. J. S. Forbes.

CHRISTOPHER BISSCHOP, living painter of genre, was a native of Friesland, and was born in 1829. At an early age he showed his predilection for an artist's career, and at the age of seventeen entered the studio of Willem Hendrik Schmidt, with whom he remained until Schmidt's death, in 1849. Later he went to Antwerp and afterwards to Paris, where he had the advantage of the instruction of Gleyre and profited considerably. At the age of twenty-six he returned to the Hague, and took up his abode with his mother in the Bockhorststraat, where he ardently pursued his career. Among his many admirers was the late Queen Sophie, who frequently visited the mother and son. The neighbours looked on in astonishment when they saw the Queen and her suite crossing the plank over the ditch, by which the entrance to the house was reached. When apologies were made that Her Majesty had to pass over that narrow bridge, the gracious reply was, "Where you can go, I can go. I hope you will not remove from this house as long as I live." And they never did.

30. WINTER, ON THE SCHENINGEN ROAD.

By ANTON MAUVE.

Canvas 19¼ × 13 inches.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 76.)

31. THE BIRDCAGE.

By JACOB MARIS.

Panel 13½ × 8½ inches.

Lent by J. S. FORBES, ESQ.

THIS dainty little work exhibits not only a charming painted child in black gown and with long braided brown hair, adorned with flowers, but a background of wonderful interest in the buildings of the Dutch town, and the vacant grass-land about them, all made easily discernable by the tender lights in the sky, which grow vivid as they near the horizon. Beneath the birdcage, which is of red wood, some sunflowers are conspicuous.

(For notice of the Painter's life see No. 90.)

32. A BULL CALF.

By ANTON MAUVE.

Panel 16 × 18 inches.

Lent by J. S. FORBES, ESQ.

(For notice of the Painter's life see No. 76.)

33. THE ANXIOUS WIFE.

By JOZEF ISRAELS.

Panel 11 × 7½ inches.

Lent by SIR JOHN C. DAY.

(For notice of the Painter's life see No. 86.)

34. WASHING THE CRADLE.

By JOZEF ISRAELS.

Canvas 31½ × 25½ inches.

Lent by SIR CUTHBERT QUILTER, BART., M.P.

THIS is the well-known picture, familiar to all by the numerous reproductions of it. It was one of the painter's earlier works, and exceedingly popular.

(For notice of the Painter's life see No. 86.)

35. IN THE GLOAMING.

By ANTON MAUVE.

Panel 10½ × 13½ inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 76.)

36. SEA-PIECE.

By JOHAN BARTHOLD JONGKIND.

Canvas 13¼ × 17¼ inches.

Lent by J. S. FORBES, ESQ.

JOHAN BARTHOLD JONGKIND, marine painter, was born at Latrop in 1822. He left Holland at an early age, and studied in Paris under Eugene Isabey. He exhibited his first picture in the Salon in 1845.

37. SPRINGTIME.

By WILLEM MARIS.

Panel 11 × 8 inches.

Lent by SIR JOHN C. DAY.

WILLEM MARIS, landscape painter, was born 1844, and early showed great talent for drawing. His first instructor was his brother Jacob, and he had little beside in the way of teaching. He studied domestic animals for a long time, giving preference to cows. His chief subjects are cows in meadowlands. He is excellent also in water-colours. He now resides on the outskirts of the Hague.

38. IN THE DESERT.

By A. F. BAUER.

Canvas 20 × 26 inches.

Lent by J. C. J. DRUCKER, ESQ.

39. THE OUTSKIRTS OF A TOWN.

By MATTHEW MARIS.

Canvas 24 × 36 inches.

Painted 1872.

Lent by SIR HENRY CAMPBELL-BANNERMAN, BART., M.P.

NO photographic portrayal of house and wall is here, but, in the shadowed forms, an echo, as it were, of the Middle Ages. The cold evening sky affords little light to the scene over which the solemnity reigns of the departing day. Wharf and alley, city wall, and church tower are sunk in this impressive shade.

(For notice of the Painter's life see No. 70.)

40. MONTMARTRE.

By MATTHEW MARIS.

Canvas 14½ × 23 inches.

Lent by WILLIAM BURRELL, ESQ.

(For notice of the Painter's life see No. 70.)

41. A RAM'S HEAD.

By MATTHEW MARIS.

Panel 16½ × 17½ inches.

Lent by H. W. MESDAG, ESQ.

THE painter Mesdag has said of this work "That splendid head, in which everything is said that can be said; colour, line, tone, expression; the slightly advanced head, with the soft, almost human eyes, I never enter my studio in the morning without my eye falling upon this creature and wishing it 'Good Morning.'"

(For notice of the Painter's life see No. 70.)

42. HOMEWARD.

By ANTON MAUVE.

Canvas 20 × 28 inches.

Lent by G. N. STEVENS, ESQ.

(For notice of the Painter's life see No. 76.)

43. A DUTCH TOWN.

By JACOB MARIS.

Canvas 21 × 26 inches.

Lent by JOHN BALLI, ESQ.

(For notice of the Painter's life see No. 90.)

44. GATHERING SEAWEED.

By JACOB MARIS.

Canvas 44 × 50 inches.

Painted 1885.

Lent by J. C. J. DRUCKER, ESQ.

THE breadth and airiness of this work are its features. The immensity of sky, with its lordly cloud-forms, gives a largeness to the scene which was evidently the aim of the painter to achieve. The horizon is low, and the incident of gathering seaweed serves to give interest to this fine aspect of nature.

(For notice of the Painter's life see No. 90.)

45. A QUIET BERTH—MORNING GLOW.

By JACOB MARIS.

Canvas 16 × 19½ inches.

Lent by J. CARFRAE ALSTON, ESQ.

(For notice of the Painter's life see No. 90.)

46. A DUTCH TOWN.

By JACOB MARIS.

Canvas 21 × 27 inches.

Lent by JOHN BALLI, ESQ.

(For notice of the Painter's life see No. 90.)

47. THE SMOKER.

By JOZEF ISRAELS.

Panel 16¾ × 11¾ inches.

Lent by G. N. STEVENS, ESQ.

(For notice of the Painter's life see No. 86.)

48. STILL LIFE.

By MATTHEW MARIS.

Panel 11½ × 8¾ inches.

Painted 1872.

Lent by JAMES MANN, ESQ.

AMONG the professed painters of still life in the early Dutch School, De Heem, Van Beyeren, Van Aelst, and others, no finer example could be found than in this nineteenth century gem, by this strange recluse. The correctness of form, the high pitch of colour, and the fascinating arrangement, make the work very attractive, and exhibit the painter in another and distinct phase of his art.

(For notice of the Painter's life see No. 70.)

49. MINDING BABY.

By ALBERT NEUHUYS.

Canvas 25½ × 36½ inches.

Painted 1875.

Lent by JOHN FERGUSON, ESQ.

(For notice of the Painter's life see No 96.)

50. LANDSCAPE.

By P. J. C. GABRIEL.

Canvas 15¼ × 21½ inches.

Lent by MESSRS. OBACH.

51. A STORMY SEA.

By JACOB MARIS.

Canvas 19½ × 30½ inches.

Lent by SIR JOHN C. DAY.

A FINE study of the sea, washing, in large waves toward the shore, and breaking against an out-jutting spur of rock, on which a beacon is placed. The effect of the wind is admirably realized, not only in the tumultuous water, but in the seagulls, which are blown hither and thither in their endeavour to fly against it.

(For notice of the Painter's life see No. 90.)

52. THE STUDIO OF HIS MASTER, VAN OS.

By ANTON MAUVE.

Canvas 20 × 24½ inches.

Painted when the Artist was 17.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 76.)

53. THE ARRIVAL OF THE BOATS.

By JACOB MARIS.

Canvas 50 × 37 inches.

Painted 1884.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 90.)

54. A THREATENING SKY.

By HENDRIK WILLEM MESDAG.

Canvas 19¼ × 31 inches.

Lent by SIR JOHN C. DAY.

(For notice of the Painter's life see No. 28.)

55. TWO CHILDREN READING.

By MATTHEW MARIS.

Canvas 19 × 14½ inches.

Lent by WILLIAM BURRELL.

(For notice of the Painter's life see No. 70.)

56. LOST.

By THÉRÈSE SCHWARTZE.

Canvas 39½ × 24 inches.

Painted 1903.

Lent by THE ARTIST.

THÉRÈSE SCHWARTZE, genre and portrait painter, showed at an early age a decided talent for drawing, and underwent a regular course of study with her father, who was himself an artist of considerable repute. In 1875, the year following his death, she went to Munich to study. At the end of a year she returned to Amsterdam. Carl Piloty, the great German painter, and the artist of the famous picture of "Nero after the burning of Rome," had said to her in Munich: "If you were a man you would accomplish many things; your feminine want of self-confidence will always stand in your light, unless you learn how to throw off this timidity, and become an independent being." She found a great friend in the art world in Jozef Israels, who gave the daughter of his old friend all the help he could, as did Bosboom. In 1878 she went to Paris to study, and since then has been prominently before the public. She is now residing in Amsterdam.

57. INTERIOR OF A CHURCH.

By M. SCHENKEL.

Panel 12½ × 9½ inches.

Lent by DR. A. B. STEVENS.

58. A STUDY.

By MATTHEW MARIS.

Canvas 26½ × 12½ inches.

Lent by MADAME E. J. VAN WISSELINGH.

(For notice of the Painter's life see No. 70.)

59. A LADY AND GOATS.

By MATTHEW MARIS.

Canvas 26 × 40 inches.

Painted 1875.

Lent by ROBERT RAMSEY, ESQ.

THE primrose-yellow of the lady's gown, with its dexterous rhythm of fold and crease, is of a tone that in no way disturbs the delicate tracery of branch and leaf amid which she sits. The spirit of the woodland is here with its quietude of "yellowing bowers." Hidden depths of tangled growth are suggested, falling and fallen leaves are seen, golden and light and crisp, in the autumn air, and the charming idyll is completed by the introduction of the two white goats on the left, which, with their fair keeper close at hand, wander at will about her.

(For notice of the Painter's life see No. 70.)

60. A GIRL'S HEAD.

By MATTHEW MARIS.

Canvas 12 × 10¼ inches.

Lent by D. McCORKINDALE, ESQ.

(For notice of the Painter's life see No. 70.)

61. THE SPINSTER.

By MATTHEW MARIS.

Canvas 37 × 25 inches. Dated 1873.

Lent by JHR. J. R. H. NEERVOORT VAN DE POL.

SEATED to the left, but looking at the spectator, is a young woman in pale drab and blue garments, and long black hair. An open doorway is at her side, and a youth is seen coming along the garden path, through an intricacy of leaf and branch. Some distance away a large stone mansion is seen. In the background, on an oaken chest, a small vase of primroses has been placed, above which is a portion of a stained glass window.

(For notice of the Painter's life see No. 70.)

62. THE BUTTERFLIES.

By MATTHEW MARIS.

Canvas 25½ × 39 inches.

Painted 1874.

Lent by WILLIAM BURRELL, ESQ.

SIMPLE of theme, this important work, which takes rank among the best works of the painter, is, like "L'Enfant Couchée," nothing more than a child in her plain blue frock, turning towards you as she lies there, and around whom flutter a few brightly-winged butterflies. Sensitive is every touch, and well considered and brooded over is every line. In the whole presentment there is no discordant note, and the greatest living master of impressionism teaches, in this remarkable work, much that disciples of this phase can well profit by.

Pale blue, a dash of scarlet, are the accents around which the numberless delicate tones take shape, and present to the beholder the personification of childhood, in form as bright, and in thought as innocent, as the fluttering beauties about her.

> "Hast thou heard the butterflies
> What they say betwixt their wings?"

(For notice of the Painter's life see No. 70.)

63. SISKA.

By MATTHEW MARIS.

Canvas 16 × 13½ inches.

Lent by D. CROAL THOMSON, ESQ.

(For notice of the Painter's life see No. 70.)

64. PORTRAIT STUDY OF A CHILD (an Essay in Painting in Wax).

By MATTHEW MARIS.

Canvas 33 × 23 inches. Dated 1887.

Lent by J. M. SWAN, ESQ., A.R.A.

(For notice of the Painter's life see No. 70.)

65. A MUSICAL AFTERNOON.

By DAVID BLES.

Size 14¾ × 21 inches.

Lent by A. J. S. BLES, ESQ.

DAVID BLES, genre painter, was born at the Hague in 1821. Pupil of the academy there, and he then became a student of C. Kruseman. He exhibited his first picture at the age of twenty, and has since worked uninterruptedly and produced innumerable works, most of which have in them a quiet sense of humour.

66. THE FOUNDRY.

By PIETER DE JOSSELIN DE JONG.

Size 30 × 44½ inches.

Lent by J. C. J. DRUCKER, ESQ.

PIETER DE JOSSELIN DE JONG was born at St. Oedenrode, in 1862. At an early age his father observed the serious bent of his son's desire, and sent him to a drawing-school in his native town. At about sixteen he entered the Royal Academy at Bois-le-Duc, where he studied under Professor Slager, by whose advice he subsequently went to Antwerp to study. He afterwards studied in Paris, his first important picture, "An Imploring Letter," being exhibited in the Salon in 1883. It is now in the Museum at Ghent. It is strong in character, and vividly recalls to mind the powerful productions of

the famous French painter, Jean Paul Laurens. Portraiture has engaged him to a large extent, among his best examples in this direction being the portraits of M. Charles Rochussen, the painter, and M. Vaillant. His vigour and power are especially seen in his water-colours, of which the work now exhibited is entirely representative.

67. A POND WITH DUCKS.

By WILLEM MARIS.

Size 9 × 20¼ inches.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 37.)

68. A LADY IN THE MOONLIGHT.

By JOZEF ISRAELS.

Size 12½ × 7¼ inches.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 86.)

69. GROENENDAAL, ROTTERDAM.

By WILLEM WITSEN.

Size 22 × 22¾ inches.

Lent by THE ARTIST.

70. L'ENFANT COUCHÉE.

By MATTHEW MARIS.

Canvas 14 × 20¾ inches.

Painted 1873.

Lent by ANDREW MAXWELL, ESQ.

THE distinct, yet tender harmony of tone is carried to the furthest verge of perfection. How every touch is of value, and every impress of its proper weight, can be gathered as we stand before the picture and become more and more satisfied with it. Yet in its subject it is merely a child lying idly there in a simple blue garment.

The fine art of it is its simplicity—the production as it were of a magician, who, out of the most ordinary and trifling materials can present a picture of such complete beauty.

MATTHEW MARIS, the brother of Jacob and Willem Maris, was born at the Hague in 1835, and studied in the Academy there, and later, with his brother Jacob, at Antwerp Academy, under the direction of Nicaise de Keyser. The brothers subsequently visited Cologne together to see an exhibition of the works of Kaulbach, Rethuel and other modern German painters, and Matthew was quite overcome by them. In 1869 he was residing in Paris, and was present there during the terrible reign of the Commune. He soon afterwards came to London, where he is now living.

He does not work from models; he maintains that Nature is secondary, or rather is the means by which we express ourselves.

G. H. Marius has said of him: "A dreamer from the misty North; a Gothic disposition with the touch of a Van Eyck, with the culture of a Da Vinci. A visionary, wandering and lost in these unsettled times; a stranger, whose sensitiveness prevents him from making friends; an idealist, proof against the materialism of to-day; a lonely man in every sense of the word."

71. THE WELL.

By MATTHEW MARIS.

Canvas 14 × 10¾ inches.

Painted 1872.

Lent by GEORGE McCULLOCH, ESQ.

(For notice of the Painter's life see No. 70.)

72. THE LADY OF SHALOTT.

By MATTHEW MARIS.

Canvas 21¾ × 12½ inches.

Lent by ANDREW MAXWELL, ESQ.

WITH the greatest delicacy this beautiful subject is here treated. Not the clearly-defined pictorial realization of the poem is given, but the indefinable spirit of it. Gradually as you gaze at it the mystery of it unfolds itself, and you see the mystic lady at her busy weaving, and the fateful knight who breaks in upon her peaceful dreams.

> There she weaves by night and day
> A magic web with colours gay.
> She has heard a whisper say,
> A curse is on her if she stay
> To look down to Camelot.

(For notice of the Painter's life see No. 70.)

73. THE FOUR MILLS.

By MATTHEW MARIS.

Canvas 9 × 12 inches.

Painted 1871.

Lent by SIR JOHN C. DAY.

(For notice of the Painter's life see No. 70.)

74. A CANAL IN NORTH HOLLAND.

By WILLEM ROELOFS.

Panel 11 × 16¼ inches.

Lent by J. C. J. DRUCKER, ESQ.

WILLEM ROELOFS, born at Amsterdam in 1822, was a pupil of H. Van de Sande Bakhuijzen, and went to Utrecht for six years, when he returned to the Hague, but only for a short time, for he took up his residence in Brussels, where he remained for forty years, and where he was drawn to the works of the Barbizon School, and to those more particularly of Troyon. From the noisy city he made frequent excursions in summer-time to various places in Holland, where sufficient studies were made to occupy him through the winter. Great delicacy of touch, with a most sensitive and poetic interpretation of nature are the chief characteristics of his work. His death occurred at the Hague a few years ago.

75. THE PEACOCK FEATHER.

By JACOB MARIS.

Canvas 9½ × 13¼ inches.

Lent by MRS. FRANK STOOP.

THIS dainty example exhibits Jacob Maris as a masterly artist. The one touch of blue in the eye of the peacock feather awakens into intense vitality all the sombre tones of the picture, and gives them their according richness. The bright little face shines out in vivid tones, entirely at one with its surroundings, and the delineation of all the accessories are indicated by a master hand, whose true perception of their relative values is fully apparent.

(For notice of the Painter's life see No. 90.)

76. ON THE HEATH, LAREN.

By ANTON MAUVE.

Canvas 31 × 41 inches.

Lent by J. C. J. DRUCKER, ESQ.

ANTON MAUVE was born at Zaandam in 1838. His father was a Baptist Minister, and only reluctantly acquiesced in his son adopting art as a profession. He became a pupil of P. F. Van Os, the animal painter, but there was little sympathy between the two men, and they soon separated. He studied much in the neighbourhood of Scheveningen. He then spent a long time at a farmhouse known as Kranenburg, near Dekkersduin, where the subjects he most cherished were ready at hand. Then came his residence at the Hague and his close study of the surrounding country. In 1873 his ill-health took him to Godesberg, near Bonn. The Rhine did not appeal to him—he called its scenery the "toy box of Nature." "Loving as he did the low-lying Dutch lands, enveloped in soft haze and in rising mist, how could he be enthusiastic over the hills and dales and the sharp contrasting outlines of the scenery of the Rhine." In 1883 he finally settled at Laren, where Neuhuys, Israels, and Lhermite were also painting, and there he died in 1888.

A. C. Loffett has said: "When I take my favourite walk, through Clingendaal to Wassenaar in the spring

or early summer—that walk so well known to the inhabitants of the Hague—I often think of Mauve and his light, soft, silvery art, that touch so delicate and sympathetic."

77. A DUTCH TOWN.

By JACOB MARIS.

Canvas 19 × 31 inches.

Lent by G. N. STEVENS, ESQ.

(For notice of the Painter's life see No. 90.)

78. A SOUVENIR OF DORDRECHT.

By JACOB MARIS.

Canvas 10½ × 15 inches.

Lent by JOHN G. URE, ESQ.

(For notice of the Painter's life see No. 90.)

79. BACK PREMISES.

By MATTHEW MARIS.

Canvas 15¼ × 11 inches.

Painted 1872.

Lent by JHR. J. R. H. NEERVOORT VAN DE POL.

A VERY sensitive effect of light, upon a mass of dark buildings, in which the truth to Nature is remarkable, for not unless it be carefully scrutinized can the enormous amount of detail and incident be perceived. The vivid light seen in the sky imparts but little illumination to these back premises, where the humble life of the Dutch peasant is going on, but whether it be the green of the sparse patches of turf or the colour of the pig on the right, or the dark stems of the slender trees, or the lightened tone of the earth, everything is of its true accent, attained, it may be, by infinite application with the one aim of realising the scene with all its conflicting touches and sensitive reflected lights. If one feature out of many might be specially noticed, it is the dexterity with which the clothes-line is drawn, on the left of the picture, and from which some white articles are hanging. The picture is a gem, and one of the masterpieces of the painter.

(For notice of the Painter's life see No. 70.)

80. THE STORM CLOUD.

By JACOB MARIS.

Canvas 16½ × 19½ inches.

Lent by J. CARFRAE ALSTON, ESQ.

NO better cabinet work by Jacob Maris of this period can be found, so careful is the workmanship, and so true in its perspective is the cloud form, the relation of whose colour to the piece of coast and buildings, and to the grey water which reflects it, has been cleverly perceived and rendered.

(For notice of the Painter's life see No. 90.)

81. THE FERRY BOAT.

By JACOB MARIS.

Canvas 6¼ × 13½ inches.

Lent by J. S. FORBES, ESQ.

THIS is one of the early works of the painter, and it is interesting to contrast it with "The Bridge," No. 92, which exhibits the fine vigour and breadth to which he attained.

(For notice of the Painter's life see No. 90.)

82. THE NEW FLOWER.

By JOZEF ISRAELS.

Canvas 24 × 13½ inches.

Lent by J. S. FORBES, ESQ.

A DUTCH peasant girl, standing to the left, and watering a flower that stands on a rough wooden ledge, and which has blossomed into blue. Facing her is a window, with a glimpse of a red roof.

(For notice of the Painter's life see No. 86.)

83. INTERIOR OF A CATHEDRAL.

By JOHANNES BOSBOOM.

Panel 8¼ × 10¼ inches.

Lent by SIR JOHN C. DAY.

(For notice of the Painter's life see **No. 130.**)

84. THE READING LESSON.

By ALBERT NEUHUYS.

Canvas 22 × 17¼ inches.

Lent by SIR WILLIAM ARROL, M.P.

(For notice of the Painter's life see No. 96.)

85. LANDSCAPE AND WINDMILL.

By JOHN HENRY WEISSENBRUCH.

Panel 16 × 12 inches.

Lent by J. C. J. DRUCKER, ESQ.

JOHN HENRY WEISSENBRUCH, landscape painter, was a pupil of Van Hove, and subsequently of Schelfhout. He painted much in the pretty picturesque hamlet of Noorden, with its flat, watery surrounding country, where Roelofs and others also worked, but stretches of sandy beach, and the small villages and scenes of country life, were equally attractive to him. The effect which may be observed in his best works is that of the sun struggling through stormy clouds. Of this particular aspect of Nature he was a close student. Like his contemporaries, Israels, Mauve, and the brothers Maris, he worked with equal success in water-colours. His death took place only during the past month of March, 1903.

86. THE SEWING SCHOOL AT KATWYK.

By JOZEF ISRAELS.

Canvas 44 × 57½ inches.

Painted 1881.

Lent by J. S. FORBES, ESQ.

EACH individual in this beautiful example is worthy of study, and in no instance is there any repetition of position. The touching simplicity of the whole scene culminates in the elderly woman who is presiding at the school, and whose action of cutting out some white material is so natural that it seems she is almost living. So quiet are the little workers that the cat in the centre is comfortably sleeping. The two plants on the window-sill dexterously occupy that portion of the picture, and the glimpse from the window of the red roofed houses speak of the quiet of the village. None of the accessories in the composition—the pictures on the walls, the doorway, or even the piece of blue china high up on the left—are allowed to interfere with the impression conveyed in this truly beautiful work, of industrious children

being prepared for a life of usefulness, and ready to learn all that they can from the kind old seamstress.

Jozef Israels was born at Gröningen, in 1824. At the age of sixteen he went to Amsterdam and became the pupil of John Kruseman. Here he gained great experience, and became much impressed by the crowds in the busy streets of the city, and especially in what is known as the Jews' Quarter, that "scene of everlasting movement and turmoil which even Rembrandt was never tired of watching." He then went to Paris for two years, where he studied under François Edouard Picot. On his return to his native country he painted for many years with little encouragement, till, in the old fishing village of Zandvoort he was inspired to paint the fisherfolk, and at once established a reputation. Numberless works have since come from his hand, illustrative of this phase of life, and also many others in which the peasant life of his beloved country is depicted, most of them with a distinct theme, which imparts a great and especial interest to them.

87. THE GARDEN AT THE BACK OF MAUVE'S HOUSE.

By ANTON MAUVE.

Canvas 24 × 34½ inches.

Lent by J. S. FORBES, ESQ.

(For notice of the Painter's life see No. 76.)

88. A WINDMILL, MOONLIGHT.

By JACOB MARIS.

Canvas 19½ × 16 inches.

Painted 1899.

Lent by J. C. J. DRUCKER, ESQ.

This was the last picture the artist painted.

(For notice of the Painter's life see No. 90.)

89. A FANTASY (Girl with a Distaff).

By MATTHEW MARIS.

Panel 15 × 11½ inches.

Lent by MADAME E. J. VAN WISSELINGH.

(For notice of the Painter's life see No. 70.)

90. THE WEARY WATCHER.

By JACOB MARIS.

Canvas 16¾ × 24 inches.

Painted 1869.

Lent by J. C. J. DRUCKER, ESQ.

THE early work of Jacob Maris exhibits great carefulness in execution and a fine command of light and shade. Deep is the gloom in which the young watcher sits, but the object of her care shines out in its little cradle, with its dazzling contrast of bright tones and warm

touches. From this smooth, careful, and most interesting style came the broader touch, the more confident sweep of brush, which characterized his later productions, just as Millais' pre-Raphaelite work, now so highly prized, was the forerunner of the broadly painted portraits and pictures of his after years.

Jacob Maris, landscape and genre painter, was born at the Hague, 1837. He was brother to Willem and Matthew Maris. When quite a lad he showed indications of great artistic talent, and was sent to the studio of Stroebel, where, besides learning the uses and possibilities of colour, he copied old drawings. He then went to Antwerp, where he studied for three years, and on returning to the Hague, entered the studio of Louis Meyer. Here he found time to paint, independently of his master, and succeeded in selling a small canvas. In 1865 he went to Paris, but soon returned to Holland, and devoted himself to the depiction of Dutch landscape. His work was appreciated in London and Paris long before it met with proper recognition in his own country. His death occurred in 1899.

91. FEEDING CHICKENS.

By MATTHEW MARIS.

Canvas 13¾ × 8¾ inches.

Painted 1872.

Lent by SIR JOHN C. DAY.

(For notice of the Painter's life see No. 70.)

92. THE BRIDGE.

By JACOB MARIS.

Canvas 44½ × 55¼ inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 90.)

93. THE CHURCHWARDEN.

By JOZEF ISRAELS.

Panel 22 × 35½ inches.

Lent by J. S. FORBES, ESQ.

A PICTURE of the keenest humour, apart from its high artistic qualities. No step in the carrying out of his duties as churchwarden will this conscientious man be permitted to take without the concurrence of the dominant mind opposite, and whose eye regards him closely as he placidly smokes and industriously writes.

Very cleverly are all the sensitive lights and shadows in the apartment indicated, in face of the window through which the room is lighted. The glimpses of green trees and the church steeple suggest the pleasant quiet village life in which these two worthy people are evidently well known and respected.

(For notice of the Painter's life see No. 86.)

94. AN AVENUE IN HOLLAND.

By THÉOPHILE DE BOCK.

Panel 17 × 14 inches.

Lent by J. C. J. DRUCKER, ESQ.

THEOPHILE DE BOCK, living painter, began life in a railway company, but he quickly relinquished the position for the practice of art, which he pursued assiduously, but with little encouragement, until a picture he exhibited at the Hague, and which was ridiculed as "that ugly grey thing," was purchased by no less competent a judge than Jacob Maris. He soon after came in contact with the works of the chief masters of the Barbizon School, and they completely captivated him, and he spent some time in their neighbourhood, studying hard. On his return to Holland he painted on the Darenthe heaths and the Hague downs. The beech trees which occur so effectively in many of his works, and which are seen in the work here exhibited, he found in Doornwerth and its neighbourhood.

95. A JEWISH WEDDING.

By JOZEF ISRAELS.

Canvas 54 × 58 inches.

Painted 1903.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 86.)

96. NEAR THE CRADLE.

By ALBERT NEUHUYS.

Canvas 30½ × 35½ inches.

Painted 1897.

Lent by J. C. J. DRUCKER, ESQ.

THE interior of a peasant's cottage, in which is a young mother seated by a window, and beside whom is a cradle, in which a babe lies, while an elder child is awaiting the piece of apple its mother is cutting.

ALBERT NEUHUYS, genre painter, was born at Utrecht in 1844. His aspirations towards art met

with opposition from his father, who ultimately consented to his son taking up lithography, as being more lucrative and less uncertain than painting. In this pursuit he soon learnt to draw, and when the firm failed with whom he was engaged, his father sent him to a drawing school, but only with a view of perfecting himself as a lithographer. The master he was put under, Gys Craeyvanger, soon discovered the talents of his pupil, and, contrary to his agreement with the father, encouraged and rejoiced over him. His studies at home were pursued surreptitiously, but ultimately the exposure of some of his work in a dealer's window led to the disclosure that the painter was prosecuting his art with enthusiasm, and not without success. He then entered the Academy at Antwerp, and after four years' study, took up his abode at Amsterdam, and here he made the acquaintance of Mauve. Thereupon he ceased to paint fantastic knights and dames of a past epoch, which had hitherto engaged his brush and devoted himself to landscapes and scenes from the life of the peasant. He is now living at Hilversum, a suburb of Amsterdam.

97. WATERING HORSES.

By ANTON MAUVE.

Canvas 15 × 23¼ inches.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 76.)

98. A SHEPHERD AND HIS FLOCK.

By ANTON MAUVE.

Canvas 20 × 31½ inches.

Lent by SIR JOHN C. DAY.

(For notice of the Painter's life see No. 76.)

99. A YOUNG BULL.

By ANTON MAUVE.

Canvas 15½ × 23½ inches.

Lent by SIR JOHN C. DAY.

(For notice of the Painter's life see No. 76.)

100. A DUTCH TOWN.

By JACOB MARIS.

Canvas 36½ × 66½ inches.

Painted 1898.

Lent by J. C. J. DRUCKER, ESQ.

THIS masterly work, painted the year before he died, should be contrasted with the earliest work of his in the Collection ("The Weary Watcher," No. 90). To this the painter has come! The strong sweep of hand, the touch founded upon knowledge and long practice, are witnessed in this true picture of a Dutch town. The grey sky and the grey water give the well-recognised aspect of Holland. The atmosphere seems full of moisture, and the water very wet in the dexterous management of the many reflections and the accurate effect of movement in the small waves.

(For notice of the Painter's life see No. 90.)

101. THE TWO WINDMILLS.

By JACOB MARIS.

Canvas 32½ × 58 inches.

Painted 1873.

Lent by GEORGE McCULLOCH, ESQ.

(For notice of the Painter's life see No. 90.)

102. AMSTERDAM, WITH SHIPPING.

By G. H. BREITNER.

Canvas 45½ × 63½ inches.

Lent by THE ARTIST.

103. LAREN.

By ANTON MAUVE.

Canvas 15 × 20¼ inches.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 76.)

104. SHEEP IN THE FOREST.

By ANTON MAUVE.

Canvas 20 × 35½ inches.

Lent by SIR JOHN C. DAY.

(For notice of the Painter's life see No. 76.)

105. THE DITCH.

By ANTON MAUVE.

Canvas 14½ × 19½ inches.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 76.)

106. THE LATE HOUR.

By JOZEF ISRAELS.

Canvas 36 × 65½ inches.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 86.)

BALCONY.

BALCONY.

107. THE TOWING PATH.

By JOHN HENRY WEISSENBRUCH.

Size 22 × 17½ inches.

Lent by F. C. STOOP, ESQ.

(For notice of the Painter's life see No. 85.)

108. THE KNIFE GRINDER.

By ISAAC ISRAELS.

Size 24½ × 17 inches.

Lent by J. C. J. DRUCKER, ESQ.

109. SUNLIGHT AND SHADE.

By ANTON MAUVE.

Size 21¾ × 35 inches.

Lent by J. S. FORBES, ESQ.

(For notice of the Painter's life see No. 76.)

110. A SHEPHERD AND FLOCK.

By ANTON MAUVE.

Size 18¼ × 28¼ inches.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 76.)

111. THE YOUNG LOVERS.

By JOZEF ISRAELS.

Size 32¾ × 24½ inches.

Lent by J. S. FORBES, ESQ.

(For notice of the Painter's life see No. 86.)

112. THE DESERTED BOAT.

By WILLEM MARIS.

Size 17 × 23¼ inches.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 37.)

113. THE PRINCE AND THE PRINCESS.

By MATTHEW MARIS.

Size 14½ × 21 inches.

Lent by A. P. FORRESTER PATON, ESQ.

(For notice of the Painter's life see No. 70.)

114. THE SON OF THE CHOSEN PEOPLE.

By JOZEF ISRAELS.

Size 22¼ × 17 inches.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 86.)

115. WASHING THE BABY.

By JOZEF ISRAELS.

Size 29 × 22½ inches.

Lent by J. S. FORBES, ESQ.

(For notice of the Painter's life see No. 86.)

116. THE VIOLINIST.

By JACOB MARIS.

Size 15½ × 22 inches.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 90.)

117. ALONE IN THE WORLD.

By JOZEF ISRAELS.

Size 12½ × 19½ inches.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 86.)

118. A SUNNY CORNER.

By CHRISTOPHER BISSCHOP.

Size 29½ × 19½ inches.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 29.)

119. WAITING.

By JOZEF ISRAELS.

Size 34½ × 23¼ inches.

Lent by J. S. FORBES, ESQ.

(For notice of the Painter's life see No. 86.)

120. A POND WITH DUCKS.

By GEORGE POGGENBEEK.

Size 10¾ × 18¾ inches.

Lent by J. C. J. DRUCKER, ESQ.

GEORGE POGGENBEEK was born at Amsterdam in 1852, and spent his early youth in an office. It was not till he was nineteen that he adopted the vocation for which he was by nature fitted. He studied with J. H. Veldhuyzen, whom he accompanied on his sketching tours. Later he worked in the Province of Utrecht with his friend Bastert. He was greatly influenced in his practice by Mauve. His death occurred at Amsterdam in January, 1903.

121. THE MID-DAY MEAL.

By ALBERT NEUHUYS.

Size 22 × 30 inches.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 96.)

122. DORDRECHT.

By WILLEM WITSEN.
Size 20 × 27½ inches.
Lent by THE ARTIST.

123. THE LAUNDRESS.

By ANTON MAUVE.
Size 11 × 15¾ inches.
Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 76.)

124. SCHREYERSTOREN.

By JACOB MARIS.

Size 8 × 13 inches.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 90.)

125. A WINDMILL—MOONLIGHT.

By JACOB MARIS.

Size 17 × 9¾ inches.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 90.)

126. A LETTER FROM ABROAD.

By ALBERT NEUHUYS.

Size 27 × 20 inches.

Lent by SIR WILLIAM ARROL, M.P.

(For notice of the Painter's life see No. 96.)

127. EARLY SPRING.

By WILLEM MARIS.

Size 12 × 18½ inches.

Lent by JOHN WORDIE, ESQ.

(For notice of the Painter's life see No. 37.)

128. THE ARCHIVES AT VEERE.

By JAN BOSBOOM.

Size 20½ × 16¾ inches.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 130.)

129. AN ARCHWAY AT HOORN.

By JAN BOSBOOM.

Size 20 × 14 inches.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 130.)

130. A CHURCH IN MAASLAND.

By JAN BOSBOOM.

Size 18½ × 27 inches.

Lent by J. C. J. DRUCKER, ESQ.

JOHANNES BOSBOOM, born at the Hague, in 1817, architectural painter, lived almost uninterruptedly at the Hague during his long life. At the age of fourteen he was taken into the studio of B. J. Van Hove, when he assisted in painting the decorations of the New Theatre at the Hague. From his earliest days every old church and building was attractive to him, and his art has been especially identified with the interiors of churches and cathedrals. The Mesdag Museum contains his finest production, a large water-colour drawing of the church at Alkmaar. Spaciousness and height, solidity and grace, are the most noticeable characteristics of his work. He died in 1891.

131. AMSTERDAM.

By JACOB MARIS.

Size 22¼ × 32 inches.

Lent by J. S. FORBES, ESQ.

(For notice of the Painter's life see No. 90.)

132. INTERIOR OF A CATHEDRAL.

By JAN BOSBOOM.

Size 20 × 15½ inches.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 130.)

133. THE OLD RABBI.

By JOZEF ISRAELS.

Size 19¾ × 13½ inches.

Lent by J. C. J. DRUCKER, ESQ.

(For notice of the Painter's life see No. 86.)

GALLERY IV.

GALLERY IV.

134. A FOREST SCENE.

By JACOB VAN RUISDAEL.

Canvas 30½ × 38¾ inches.

Lent by GEORGE SALTING, ESQ.

THE ground exhibits a marshy soil, intersected with pools, overgrown with weeds. In the foreground of this sequestered glade is a huntsman, followed by two dogs, and beyond these are some sheep and cows.

Formerly in the Collections of M. le Brun and the Duke de Leuchtenberg.

Smith, Vol. VI, p. 40. No. 126. "This capital picture offers a fine example of the artist's talents in the delineation of the various forms which characterize the trunks and branches of trees, as also in the foliage peculiar to each species; among the number presented to the eye may be noticed a group of five on the left, of singular beauty and variety of tint; these are opposed against a clear and brilliant sky."

(For notice of the Painter's life see No. 138.)

135. PORTRAIT OF AN OLD LADY.

By REMBRANDT VAN RHYN.

Canvas 26 × 20 ½ inches.

Lent by HUGH P. LANE, ESQ.

(For notice of the Painter's life see No. 154.)

136. LANDSCAPE AND CATTLE.

By ADRIAEN VAN DE VELDE.

Canvas 13½ × 17 inches.

Lent by MRS. STEPHENSON CLARKE.

A VIEW in a meadow. Two cows and a goat are lying down, a third cow is rubbing itself against a pollard tree; another goat

is browsing to the left; sheep and a shepherd are beyond; blue sky, with clouds.

Formerly in the Collection of H. Perkins, Esq.

Adriaen van de Velde, brother to Willem van de Velde, the great marine painter, was born at Amsterdam about 1635. He studied first with his father and afterwards with Wynants and Wouwerman. At the early age of fourteen he was a distinguished artist. He was one of the most accomplished of the little masters of Holland, painting domestic animals and landscape with truth and refinement. In many of the landscapes of his contemporaries the figures that appear are painted by him—notably in those of Van der Heyden and Jacob van Ruisdael. His composition is in the highest degree picturesque, and shows the perfection the Dutch School had attained at that period. He died at Amsterdam, 1672.

137. THE NURSERY.

By GERARD DOW.

Panel 19 × 15 inches.

Lent by THE DUKE OF WESTMINSTER.

INTERIOR of a handsome apartment in which a youthful mother, seated in an arm-chair, is nursing a child. The infant's attention is diverted by a girl showing it a coral; a cradle is in front, and at the side stands a table covered with a Turkey carpet, on which the girl is leaning; a silver candlestick and an open book are on the table. A brass chandelier and a richly embroidered curtain, drawn on one side, are suspended from the ceiling, and an open door at the end of the room shows an adjoining apartment, in which are two persons in conversation.

Formerly in the Collections of the Duc de Praslin, M. Choiseul, and M. de la Haunte.

Smith, Vol. I, p. 23. No. 70. "This capital picture is admirably composed, and finished in the artist's most elaborate manner. It is probably the fifth in quality and excellence of the painter's productions."

GERARD DOW, one of the most celebrated of the Dutch genre painters, was born at Leyden in 1613.

His father was a glass painter, and Gerard was at first taught by him. At the age of fifteen he entered the school of Rembrandt, who did not set his pupils their tasks in his own atelier, but penned each of them in a box of his own in a top storey of the house, partitioned expressly for the purpose. Here the young and promising artists successively received instruction from their teacher; here the models might be seen wandering from box to box; here the same subject was represented, painted in the master's form, but with the individuality of the pupil. In three years Gerard had attained the position of an independent artist. He reaped ample fruits from his great reputation. An amateur of the name of Spiering paid him a thousand florins annually for the mere privilege of having the first offer of his pictures. He died at Leyden, 1675. Among his pupils were the eminent painters Franz van Mieris and Gabriel Metsu.

138. VIEW ON THE BRILL.

By JACOB VAN RUISDAEL.

Canvas 39 × 51 inches.

Lent by LUDWIG NEUMANN, ESQ.

VIEW on the Brill River (or perhaps one of the branches of the Zuyder Sea), under the appearance of a strong breeze and impending rain. On the left of the picture is a Dutch coaster, approaching under a brown mainsail, and a pennant flying at the masthead. A little retired from this, towards the right, are two other vessels, one of them a frigate. Still further to the right is a rocky coast on which the sea beats in foaming breakers. The wide expanse of the dark waters is occasionally varied by the white foam which sparkles on the crests of the waves, rendering the surrounding gloom more palpable. This, like other works of a similar description, evinces the true poetical feeling of the artist when delineating scenes affecting the soul.

Formerly in the Collection of Sir Andrew Fountaine.

JACOB VAN RUISDAEL was the nephew of the painter Solomon van Ruisdael, and was born at Haarlem about 1625. His father, Isaac, gave him a good

education and intended him for the medical profession, and he was sometimes styled Doctor. He probably studied under his uncle, but it is clear he was powerfully influenced by Allaert van Everdingen. He removed to Amsterdam in 1659, and the same year obtained the rights of citizenship there. He remained unmarried in order to promote the comfort of his aged father, but in spite of his activity his talents were not appreciated by his contemporaries as they deserved to be. In 1681 his fellow religionists obtained from the Burgomaster of Haarlem a place in the almshouse of Haarlem for him, by payment of a certain sum. He died there soon after, and was buried May 14th, 1682. The landscapes of Ruisdael are generally simple natural views, well selected, his favourite subjects being woody scenes and waterfalls, though he sometimes painted marine pieces. The artistic importance of his work lies in the conception, and in the solemn earnestness of the prevailing tone, founded upon a deep and continual observance of Nature.

139. RUTH AND NAOMI.

By KAREL FABRITIUS.

Canvas 35½ × 28½ inches.

Lent by CHARLES T. D. CREWS, ESQ.

KAREL FABRITIUS was born at Delft in 1624, and was a pupil of Rembrandt. Portraiture and perspective views occupied him chiefly, and a subject work such as the present one from his hand is rare. No little distinction attaches to him in his having been the instructor of Jan Vermeer of Delft, a masterpiece of whom is in the present Collection, No. 188.

140. A RISING IN A DUTCH TOWN.

By GERRIT BERKHEYDE.

Canvas 15¾ × 19½ inches.

Lent by MRS. BISCHOFFSHEIM.

THIS picture exhibits all the usual care and exactness of this well-known painter of architecture. It is evidently a town hall which is represented, in front of which are gathered a number of excited people, some on foot, others on horseback, while the magnates of the town appear on a raised gallery, and seem to be the personages towards whom the large concourse is drawn.

GERRIT BERKHEYDE was born at Haarlem, 1638. Although thoroughly versed in lineal and aërial perspective, and displaying great care in execution, he is not comparable with Van der Heyden in power and clearness of tone. In many of his pictures he was assisted by an elder brother, by name Job Berkheyde. He entered the Painters' Guild in 1660, and died about 1698.

141. PORTRAIT OF HIMSELF.

By JAN STEEN.

Panel 22 × 16½ inches.

Lent by THE EARL OF NORTHBROOK, G.C.S.I.

A PORTRAIT of the Artist when about forty-five years of age. He is represented sitting in a room on a rush-bottomed chair, with his right leg on the left knee, playing on a mandolin, which he appears to accompany with the voice; and the drollery of his song is unequivocally indicated in the exquisite humour which animates his countenance. He is dressed in a brown jacket, with yellow sleeves, green slashed hose, dark red cap; a mantle hangs on the back of his chair. To his left, on a covered table, are music-books and a silver tankard, and a large green curtain is suspended behind him.

> "A most spirited representation of a thorough rake, though a very clever one; of masterly execution, in delicate broken tones."
>
> *Waagen.*

Formerly in the Collections of M. Brentano, of Amsterdam; Baron Verstolk de Soelen, of the Hague; and of the Hon. G. J. Vernon.

Engraved by C. W. Marr, as a frontispiece for Vol. IV of Smith's Catalogue Raisonné.

Smith, Vol. IV, p. 39. No. 121.

JAN STEEN was the son of a brewer, and was born at Leyden about 1626. He studied at the Hague with Jan van Goyen, whose daughter he married there in 1649. He entered the Corporation of Painters at Leyden in 1648, but he was absent from that city for several years, returning to it in 1658. He then combined the business of a tavern-keeper with the occupation of painting. He has been justly likened, for dramatic expression, to Molière. (He drew human nature from the humorous side, often with grim satire, though not without touches of pathos, which show deep sympathy with his kind. If he is sometimes unnecessarily coarse, some allowance must be made for his period and his surroundings. The character of his figures is typical and subtly true, his execution crisp and brilliant, and his colour varied and uncommon. In composition he has never been excelled, and he contrived to give to the most skilful arrangement the effect of accidental combinations.)

142. A HAWKING PARTY.

By JAN WYNANTS.

Canvas 31 × 40 inches.

Lent by MAJOR SIR HENRY ST. JOHN MILDMAY, BART.

ON the right is a winding road, on which are several gentlemen and a lady on horseback, with attendants and dogs, enjoying the recreation of hawking. The foreground is painted in the artist's most engaging manner, and is broken and diversified by two old oak trunks, one of which is thrown down amongst docks, thistles and other herbage. The figures, horses and dogs are by the hand of Philip Wouwerman, by whom the more brilliant and highly finished works of Wynants were enriched.

Formerly in the Collections of M. le Brun and Mr. Crawford.

Smith, Vol. VI, p. 240. No. 44.

JAN WYNANTS was born about 1600, and resided at Haarlem until 1660. Of the many great landscape painters who distinguished the School of Haarlem, none showed more originality than Jan Wynants. He showed a preference for open scenery, where, "under a sky of summer blue, the undulating soil reveals its origin through beaten tracks and rugged roads, with their shelving sides of gold-coloured sand." Figures in his pictures were generally inserted by Adrian van de Velde or Lingelbach, and occasionally by Wouwerman. During the last years of his life he resided in Amsterdam, where he died, 1679.

143. HEAD OF A MAN.

By REMBRANDT VAN RHYN.

Panel 29½ × 24 inches.

Lent by MAJOR SIR HENRY ST. JOHN MILDMAY, BART.

(For notice of the Painter's life see No. 154.)

144. A VASE OF FLOWERS.

By JAN VAN HUYSUM.

Panel 31½ × 23¾ inches.

Lent by MRS. STEPHENSON CLARKE.

A BEAUTIFUL example of the master, showing a vase of heightened colour, standing on a marble parapet, and containing richly coloured flowers of many kinds—roses, auriculas, tulips, tiger-lilies. At the base of the vase on the right is a bird's-nest, with three eggs. Light background.

JAN VAN HUYSUM was born at Amsterdam 1682. He was the son and pupil of Justus van Huysum, a painter of general subjects. He acquired the highest reputation as a painter of fruit and flowers, and he was also a landscape painter. He had three brothers also painters, but Jan is the most celebrated of them.

He spent all his life in Amsterdam, and was much appreciated even in his lifetime; his pictures fetching high prices. He died 1749. His principal study was flowers, which he rendered with great care and detail, and with the utmost beauty and finish.

145. RIVER SCENE.

By JAN VAN GOYEN.

Canvas 15½ × 13 inches.

Lent by S. E. KENNEDY, ESQ.

A REMARKABLY fine little example of the painter, both in the movement of the sky and in the atmospheric effect. Light breaks on the left, showing clearly a building on a low coast some distance away, while on the right some masses of dark clouds are descending and casting a tender gloom over the waters. Numerous craft are seen about, and on the extreme left is a small landing-stage with a beacon.

JAN VAN GOYEN was born at Leyden in 1596, and studied under various masters of little note. While still young he made a tour through France, and on his return home received some instruction from Essias van de Velde. He was one of the earliest Dutch landscape painters, and his works are marked by great truth and observance of nature, and the drawing is admirable. His daughter married Jan Steen. He died at the Hague in 1666.

146. THE MUSIC LESSON.

By ADRIAEN VAN OSTADE.

Panel 9½ × 7½ inches.

Lent by MARTIN H. COLNAGHI, ESQ.

INTERIOR of a room in which a man and a woman are seated; the man is tuning a violin, while the woman, facing the spectator, holds a music-book; behind is another man in a red cap, holding a jug and a glass of beer; another is seated behind the woman.

ADRIAEN JANSZ VAN OSTADE was born at Haarlem, 1610. His father, a weaver, left the hamlet of Ostade, near Eindhoven, to settle at Haarlem, and there his son became the pupil of Franz Hals. Adriaen was twice married, the second time to a daughter of Jan van Goyen, the landscape painter; he lived and died at Haarlem, and was interred there 2nd May, 1685. His scenes, taken from the ordinary peasant life in his neighbourhood, are well known. The subjects are trivial and sometimes treated with needless coarseness. These characteristics are, however, redeemed by artistic qualities of a high order, by consummate skill in composition, delicacy of colour, and by appropriate and never unduly strained action in the figures. It is for these merits that his works are justly prized. His brother Isack, Cornelis Bega, and Michael van Musscher, were direct pupils of his, and he greatly influenced Jan Steen.

147. A ROAD SCENE.

By JAN BREUGHEL.

Canvas 18½ × 33 inches.

Lent by THE EARL AND COUNTESS OF WARWICK.

THE scene is the outskirts of a wood, in which many people are passing to and fro. Those to the left encounter a river, across which two are fording, while those on the right are passing along a shady dell. The open country is seen beyond in the centre, and the scene is enlivened by the red clothing of several of the figures introduced.

Formerly in the Collection of the Duc de Barri.

JAN BREUGHEL was born at Brussels in 1568; he was also known as Velvet Breughel, on account of his partiality for dressing in that material. In his early life he painted flowers and fruit, but afterwards landscapes, with small figures, which were correctly drawn and touched with spirit. His daughter, Anna, became the wife of David Teniers. He died at Antwerp in 1625. It may be remembered that in several of the easel-pictures by Reubens the landscapes are painted by Breughel.

148. DEAD GAME, etc.

By JAN WEENIX.

Canvas 22 × 18½ inches.

Lent by MRS. STEPHENSON CLARKE.

A BRACE of partridges and a woodcock are lying on the ground at the foot of some trees; distant landscape on the right.

Signed J. Weenix, f. 1711.

JAN WEENIX was born at Amsterdam in 1640, and until the age of twenty was the pupil of his father. On the death of that parent he had sufficiently progressed in his profession to work without further assistance. He was a versatile painter, and executed a variety of subjects, though his chief excellence is displayed in the representation of dead game; his fame in this direction induced the Elector Palatine, Johann Wilhelm, to invite him to his Court and to give him commissions to paint for him pictures of this class. These he executed on a large scale and in a masterly manner, exhibiting great clearness, truth, harmony and power, the full perfection of the artist. He died at Amsterdam in 1719.

149. A WOMAN WITH A LIGHTED CANDLE.

By GERARD DOW.

Panel 10½ × 8¼ inches.

Lent by G. N. STEVENS, ESQ.

Formerly in the Collections of M. Geldermeester and Mr. Emmerson.

Smith, Vol. I, p. 31. No. 93.

(For notice of the Painter's life see No. 137.)

150. VASE AND FLOWERS.

By WILLEM VAN AELST.

Panel 33½ × 27 inches.

Lent by ARTHUR KAY, ESQ.

A METAL vase containing numerous brightly-coloured flowers, and standing on a marble slab, on which is also seen a watch, the works of which are disclosed, and attached to it is a bright blue ribbon. A rich Turkey carpet is thrown on the slab to the right, and high up against the dark background on the left is a peacock butterfly.

(For notice of the Painter's life see No. 167.)

151. RIVER SCENE AND SHIPPING.

By JAN VAN GOYEN.

Panel 17¼ × 21½ inches.

Lent by EDGAR SPEYER, ESQ.

A LINE of shore, on which a town, with its church tower and windmills, occupies the greater part of the picture, and slopes down to the still river, on which a boat, with several occupants, is quietly drifting. The sky exhibits the usual great skill of this painter, and exhibits white and grey clouds, drifting towards the right.

(For notice of the Painter's life see No. 145.)

152. INTERIOR, WITH FIGURES.

By ADRIAEN BROUWER.

Panel 16¼ × 15 inches.

Lent by THE DUKE OF WELLINGTON.

INTERIOR of a room, where two men are seated smoking. On the chair of one hangs a red cap, and beyond is an old woman, with a tankard, talking with another woman, who is looking through the window on the left. A fifth figure is seen low down in the background. The man whose red cap is on the chair is in the act of lighting his pipe.

ADRIAEN BROUWER was born about 1605, probably at Oudenaerde. His mother, a dressmaker, entrusted him to the care of Frank Hals, who, if report be true, used him ill. He made him work without ceasing, and starved him. Leaving Hals, he went to Amsterdam, where his talents soon met with the recognition they deserved. From Amsterdam he went to Antwerp, where he was thrown into prison as a spy. He was released through his own talents and the intercession of Rubens, who would have had him reside with him. It is said, however, that he considered Ruben's splendour little better than the Duke of Arenburg's prison. In 1632 his portrait was painted by Van Dyck. He died at Antwerp in 1638, and was buried in the Church of the Carmelites.

153. PORTRAIT OF A GENTLEMAN.

By GERARD TERBURG.

Panel 13 × 11½ inches.

Lent by S. E. KENNEDY, ESQ.

SMALL three-quarter figure of a gentleman in black, seated towards the right on a red cushion; thin white collar. He holds a red-edged book in his right hand, and by his side, on a shelving desk, is a larger volume, also with red edges. Dark background, disclosing shelves with numerous volumes.

(For notice of the Painter's life see No. 165.)

154. PORTRAIT OF THE PAINTER'S SON TITUS.

By REMBRANDT VAN RHYN.

Canvas 31 × 23¼ inches.

Lent by MONSIEUR X., of Paris.

THE youth, aged about thirteen, stands facing the spectator, with his hands at his sides. Dark brown eyes, chestnut curls; broad-brimmed black hat, with a white feather; earrings set with large single pearls; dark red doublet, cut square at the throat, and showing a shirt trimmed with lace; greenish sleeves.

Signed Rembrandt f, 1655.

Formerly in the Collections of Count Podstatzky, M. E. Secretan, and Charles Sedelmeyer, Esq.

Dr. Bode's "Complete Works of Rembrandt," Vol. VI. No. 442.

REMBRANDT VAN RHYN was born at Leyden in 1606. He was the son of a miller, and his parents were in good circumstances. He attended the Latin School, but his tendencies to Art induced his father

to place him with J. van Swanenburch, a painter, and a member of an old Leyden family, with whom he remained three years. At the age of fourteen he went to Amsterdam to study; three years later returned to his native town and worked incessantly, till at the age of twenty-two he settled finally at Amsterdam. He there married a lady possessed of some fortune, who has become famous through many portraits he painted of her. His mother was also his model. After his wife's death, in 1642, he became involved in his circumstances, and all his effects were sold, including his collection of works of Art and his large house at Amsterdam, where he had resided for many years. His troubles, however, did not affect his professional career, and artists from all parts of Holland came to study in his studio, the most famous of whom were Gerard Dow and Ferdinand Bol. Rembrandt died at Amsterdam in 1669.

155. SEA PIECE.

By JACOB VAN RUISDAEL.

Canvas 20 × 29 inches.

Lent by THE DUKE OF RUTLAND, K.G.

THE heavy cloud descending from the left casts a deep shadow over the sea in the foreground, in which a craft is seen heeling over in the wind. A gleam lightens the offing, where a boat is seen with its white sail against a bank of grey cloud, and far away beyond is a low-lying stretch of coast, with view of a town.

Smith, Vol. VI, p. 90. No. 286.

(For notice of the Painter's life see No. 138.)

156. THE SICK LADY.

By JAN STEEN.

Canvas 15½ × 13½ inches.

Lent by MRS. STEPHENSON CLARKE.

A LADY in blue jacket, trimmed with fur, red bodice, yellow petticoat, and white cap, is seated with her right arm leaning on a table, and her medical attendant stands beside her feeling her pulse. On the far side of the table is an elderly woman, and in the background is the lady's bed.

Signed J. Steen (J and S connected).

Formerly in the Collections of M. Van Loone and Albert Levy, Esq.

Smith, Vol. IV, p. 48. No. 144.

(For notice of the Painter's life see No. 141.)

157. PORTRAIT OF A GENTLEMAN.

By THOMAS DE KEYSER.

Canvas 18 × 14½ inches.

Lent by EDGAR SPEYER, ESQ.

SMALL half-length figure of a gentleman in black, with a deep white lace collar and a broad-brimmed black hat. He faces the spectator, and wears one glove, while he carries the other in his hand. Grey background.

THOMAS DE KEYSER was born at Amsterdam about 1595. Examples of his work are found in the Museum at the Hague, and Amsterdam, and in the National Gallery. He died in his native city in 1679.

158. STILL LIFE.

By WILLEM VAN AELST.

Canvas 29½ × 23¾ inches.

Lent by WILLIAM ROME, ESQ., F.S.A.

A DEAD partridge with hoods and jesses.

(For notice of the Painter's life see No. 167.)

159. TWO HORSEMEN.

By ALBERT CUYP.

Canvas 16½ × 13¾ inches.

Lent by CHARLES BUTLER, ESQ.

(For notice of the Painter's life see No. 176.)

160. A LADY AT A HARPSICHORD.

By ANTONIS PALAMEDES.

Panel 17 × 13 inches.

Lent by GEORGE DONALDSON, ESQ.

A BEAUTIFUL example of this painter, who is often somewhat stiff and precise in his attitudes and execution, but in the present instance of singular charm. The lady in rich black velvet dress, and with deep lace collar and fair hair, is seated on a high-legged chair at her harpsichord, with her back toward the spectator. The instrument stands upon a table, covered with a red Turkey carpet, against which leans a violoncello. The pleasant warm tone of the walls and floor is of exceptional merit in enhancing this most interesting work.

ANTHONIE PALAMEDESZ STEVAERTS was born at Delft in 1600. He was particularly successful in the rendering of groups of small figures in interiors, in conversation, or at musical entertainments. He frequently painted the figures in the architectural pieces of Dirk Van Deelen. He died in 1673.

161. A WOMAN DRESSING FISH.

By GABRIEL METSU.

Panel 11½ × 10½ inches.

Lent by GEORGE DONALDSON, ESQ.

A WOMAN in blue gown, with scarlet sleeves and white drapery over her shoulders, is seated at a table towards the left of the picture, facing the spectator, and cleaning some fish. A brass fish-kettle is on the right, on which a kitten has just leaped. The background is the wall of the house, over which a vine is trailing. A red cloth falls over the table to the right.

Formerly in the Collections of M. Geldermeester, M. Meutman, the Duc d'Alberg, and M. De la Hante.

Smith, Vol. IV, p. 92. No. 60. "This excellent little picture is mentioned by Descamps in 'La Vie des Peintres.'"

GABRIEL METSU was born at Leyden, 1630. His first teacher in Art was probably his father, but he afterwards studied under Gerard Dow, though in his style he more resembled Terburg, for his pictures deal, as a rule, with the more refined side of domestic life. At the age of twenty he left Leyden and settled in Amsterdam, where he probably spent the rest of his life. He died and was buried there in 1667.

162. PORTRAIT OF THE ARTIST.

By REMBRANDT VAN RHYN.

Panel 15½ × 11 inches.

Lent by THE DUKE OF WESTMINSTER.

THIS portrait of himself, painted at about the age of twenty-seven, is said to be the most youthful of the portraits of himself painted by him. It shows him wearing a cap decked with feathers and a steel gorget, over which is a gold chain. Dated 1634.

Formerly in the Collections of M. de Calonne, the Marquis Gerini, and Mr. Agar.

Engraved by J. G. Seuter, and in mezzotint by Charles Townley.

Smith, Vol. VII, p. 92. No. 235.

(For notice of the Painter's life see No. 154.)

163. VIEW OF A TOWN.

By JAN VAN DER HEYDEN.

Panel 19 × 24 inches.

Lent by GEORGE DONALDSON, ESQ.

A LARGE grey building, extending to the right, on the lower floor of which some marble statues are seen. The building, which has numerous windows, abuts on an elaborate piece of architecture, presumably a church, from whence a low building extends towards the right to a square red-brick structure, with a massive circular stone tower. At the foot of all these buildings is a garden and a piece of water, on which some swans are seen, which are being fed by the people on the bank. In the centre of the foreground a tree rises from a high bank of earth into a softly-clouded blue sky, while still nearer the spectator, on the right, is a red-roofed building, at the door of which a man and woman are conversing.

JAN VAN DER HEYDEN was born at Gorkum in 1637, and is distinguished for his street views, in which the figures were inserted by Adrian van de Velde and Eglon van der Neer. He may be called the Gerard Dow of architectural painters. Like that

painter, he understood how to combine an unspeakable minuteness of detail, with such keeping of the whole, that his best pictures look like nature seen through a diminishing glass. He was at first apprenticed to a glass painter, with whom he remained for a short time. He then studied architectural drawing, and, betaking himself to Amsterdam, practised that branch of art. He had a strong turn for mechanics, made important discoveries in the construction of fire-engines, and organised at Amsterdam the lighting of the streets. He visited England for a short time. He died in Amsterdam 1712. He rendered the smallest details of his work with the greatest exactitude, and even brickwork is most accurately drawn. In general effect his work is always harmonious.

164. HEAD OF A BOY.

By FRANS HALS.

Panel 17¼ × 15½ inches.

Lent by HUGH P. LANE, ESQ.

(For notice of the Painter's life see No. 173.)

165. PORTRAIT OF A YOUNG WOMAN.

By GERARD TERBURG.

Canvas 20½ × 17 inches.

Lent by GEORGE DONALDSON, ESQ.

SMALL three-quarter figure of a young woman in black, seated toward the left, but looking at the spectator. A thin film of lace is around her head, and she wears a deep white collar and broad white cuffs. In one hand is a black fan, and by the other lie her black gloves. Dark background.

GERARD TERBURG was born about 1617. He was taught drawing by his father at Zwolle. In 1632 he was at Amsterdam, and afterwards studied at Haarlem under the elder Pieter Molyn. In 1635 he visited England, travelling then through France, Italy, and Germany. In 1646 he repaired to Münster, where the memorable Congress was then sitting. And it was there he painted the marvellous little picture of the "Ratification of the Treaty of Peace," now in the National Gallery. In 1648 he visited Spain, and acquainted himself with the works of Velasquez. In 1654 he married, and settled in Deventer, where he became Burgomaster, and where he painted the greater number of his pictures of social life. He died 1681.

166. A LADY AND CAVALIER.

By FRANZ VAN MIERIS.

Panel 12½ × 9½ inches.

Lent by S. E. KENNEDY, ESQ.

A LADY in white satin gown and crimson jacket, trimmed with white fur, is seated at a table eating oysters, and holding in her left hand a glass half filled with wine. She is turning to listen to the compliments which an elderly courtier, in a black robe and with long brown hair, is paying her.

FRANZ VAN MIERIS was born in 1635 at Leyden. His father was a goldsmith, and he was one of a family of twenty-three children. In early life he studied with Gerard Dow, who said he was the prince of his pupils, and in many respects he was not inferior to his master. His talents were much appreciated during his lifetime, his pictures realizing large sums. His works were small in size, and he loved to represent silks, plate, and jewels, and like all "The Little Masters" of Holland, gave much thought to the painting of hands, and made them full of beauty and meaning. He died at Leyden in 1681.

167. STILL LIFE.

By WILLEM VAN AELST.

Canvas 36½ × 21½ inches.

Lent by A. WYNNE CORRIE, ESQ.

ON a marble slab a blue velvet satchel and belt, and a hunting horn, are arranged, while suspended above them is a large dead bird; three other birds and a hawkman's hood and jesses are hanging near.

WILLEM VAN AELST was born at Delft, 1620. He was a pupil of his father, Evert van Aelst, whom he far excelled. The paintings by him, as regards picturesque arrangement and perfect nature in every detail, are admirable specimens of the Dutch School. He died at Amsterdam, 1679.

168. HEAD OF AN OLD MAN.

By JAN FICTOOR.

Canvas 22 × 17½ inches.

Lent by H. C. ERHARDT, F.R.G.S.

JAN FICTOOR flourished in the middle of the seventeenth century. His work has escaped in a large measure the notice of connoisseurs, although in several choice private collections on the Continent an example of his work is found. It is said he was educated in the studio of Rembrandt, and, although there is less depth and glow in his colouring than in the productions of the great master, his tints are always clear, and a vigour and control are displayed in his work of a very noticeable character. A good example of him is in the Louvre.

169. VAN GOYEN AND HIS WIFE AND CHILD. (The Landscape by Van Goyen).

By FRANS HALS.

Panel 30 × 26 inches.

Lent by MRS. BISCHOFFSHEIM.

Engraved 1771.

(For notice of the Painter's life see No. 173.)

170. RABBITS.

By PAUL POTTER.

Panel 19½ × 26 inches.

Lent by SIR FREDERICK COOK, BART., M.P.

PAUL POTTER was born at Enkhuizen in 1625. He received some instruction from his father, who was also a painter, and he studied later at Haarlem under Jacob de Wet, the elder. To 1643 belongs his first signed picture. It was to a constant study of Nature that he chiefly owed his success, and he devoted himself particularly to the study of animals. At the age of twenty-one he was received into the Guild of St. Luke at Delft. There he seems to have applied himself to study to the utmost of his power, and he was only twenty-two when he produced the famous "Young Bull," now in the Hague Museum. Two years later he removed to the Hague, where his pictures were so much sought after he could with difficulty keep pace with the demand. His unremitting attention to his art exhausted a constitution naturally weak, and he died in 1654 in the twenty-ninth year of his age.

171. OFF SCHEVENINGEN.

By JAN VAN DE CAPPELLE.

Canvas 28½ × 34¼ inches.

Lent by CHARLES T. D. CREWS, ESQ.

THE view is looking along the sea-coast; near at hand is a boat, from which some passengers have just landed; other boats in the distance; a cloudy sky.

Few examples of this master can surpass the present one in the great attraction that lies in the modelling of the clouds, and the intense effect of the distant light. With the utmost care are the ripples on the water delineated, and the dark, sloping piece of shore in the foreground, on which the figures are waiting, brings out to the full the sensitive silvery effect of sea and sky. With great tenderness is every part of this beautiful work handled, yet in its firmness and precision there is no lack of strength and feeling.

JAN VAN DER CAPPELLE was born in Amsterdam about 1630, and received the freedom of that City on the occasion of his marriage in 1653. He was a painter of sea and river scenes, his favourite subject being a quiet sea under the aspect of cheerful weather and warm lighting, so that objects are reflected in the water. Little is known of his life, as none of the Dutch writers of the period comment upon him. The date of his death is not known, but he was painting undoubtedly in the year 1680.

172. MOONLIGHT (River Scene).

By AART VAN DER NEER.

Canvas 23¼ × 29½ inches.

Lent by EDGAR SPEYER, ESQ.

AART VAN DER NEER was born at Amsterdam in 1603. Very little is known of his life. He excelled in moonlight views, towns and groups of cottages. He frequently painted winter pieces with figures on the ice, in which he is scarcely surpassed. He died, very poor, at his native town, in 1677.

173. THE MAN WITH THE RUMBLE.

By FRANS HALS.

Canvas 47 × 32½ inches.

Lent by SIR FREDERICK COOK, BART., M.P.

THE central figure is a man in dark clothing, and wearing a broad-brimmed hat. He is in the act of using a rumble, or revolving cylinder, in which articles are placed to be ground or polished by mutual attrition; polishing material being added according to the requirements of the case. The noise he makes accounts for the presence of the five children, all of whom evince their merriment by laughter or grimaces.

Grey background, on the left of which an open doorway is seen, where a woman can be discerned in the shadowed recess.

FRANS HALS was born at Antwerp about 1580. He was one of the greatest of portrait painters. His parents, who were of noble family, afterwards removed to Haarlem. Frans was twice married and had seven sons, five of whom were painters. He was a man of drunken and violent character, and was brought once before the magistrate for ill-treating his wife; expressing contrition, he was discharged on the understanding that on the next occasion it would be

met with severe punishment. He was idle and fond of pleasure, but his abilities as a painter were held in high esteem by his fellow citizens, who seem to have condoned on this account the faults of his intemperate and imprudent life. When in his old age he suffered from poverty and debt the State allowed him a pension. He was over eighty years of age when he died in 1666. The story of his interview with Van Dyck, of whom he was a contemporary, has often been related; Van Dyck pressed his friend to come to London, and offered to introduce him to his distinguished friends, but Hals declined, saying he could earn a competence in his native city from the practice of his art, and preferred ease and congenial society, to the ambition that sought for more than these advantages. His life was consequently retired and uneventful. Residing for sixty years in the quiet Dutch town few records have been handed down to us, though he lived twice as long as his celebrated rival, to whose brilliant and diversified career his own forms a tame and striking contrast.

174. LE COMMENCEMENT D'ORAGE. (The beginning of the Storm).

By REMBRANDT VAN RHYN.

Canvas 51½ × 65 inches.

Lent by LADY WANTAGE.

AN extensive view in Holland, embracing a wide tract of country, seen from a height, with sand dunes in the far distance, lighted by gleams of sunshine from amidst grey rolling clouds. A placid river, widening in the foreground, with steep banks on the right, reflects vividly the light from the sky. On the left bank, veiled in deep shadow, is a level space, and a path passing by a windmill and a group of cottages, whose thatched roofs are red with lichen; a wayfarer stops to speak to a woman at her cottage door.

In the middle distance the river is crossed by a long, many-arched bridge, near which is a town. Thence it winds on through the low land, till it is merged in the waters of the distant sea. The sky is full of movement, masses of rain-laden clouds drift over it, and towards the upper part

a break reveals a glimpse of pale blue, while dark cloud shadows sweep over the plain below, and a heavy rain-storm breaks over a low, flat-topped hill on the right horizon.

Formerly in the Collection of Comte de Vence, where it remained until toward the close of the eighteenth century, when the collection was dispersed, and the picture lost sight of. It was ultimately discovered in the painting-room of an old artist in Paris, where it was said to have remained unnoticed for upwards of fifty years, when it was brought to England, and in 1838 it was acquired by the late Lord Overstone.

Smith, Vol. VII, p. 187. No. 596.

Etched in 1758 by A. de Marcenay de Guy.

(For notice of the Painter's life see No. 154.)

175. PORTRAIT OF ADMIRAL DE RUYTER.

By FRANS HALS.

Canvas 45 × 32¾ inches.

Lent by EARL SPENCER, K.G.

VIGOROUS figure of a man in loose black costume, in the sleeves of which white drapery plays a conspicuous part, and is very effective; broad white collar. He looks full at the spectator, and his dark brown hair rolls in curls on either side.

(For notice of the Painter's life see No. 173.)

176. A HERDSMAN AND A WOMAN TENDING CATTLE.

By ALBERT CUYP.

Canvas 25 × 33½ inches.

Lent by MAJOR SIR HENRY ST. JOHN MILDMAY, BART.

THE scene is a hilly country, a river on the right, and in the distance the tower of a castle. In a sloping meadow in front are seven cows, in charge of a herdsman in a red coat, and he stands with his back to the spectator, conversing with a woman who is seated on the ground near him. The aspect of a fine summer evening lends a delightful lustre to the scene.

Smith, Vol. V, p. 305. No. 75.

Formerly in the Collection of Henry Penton, Esq.

Engraved by François Vivares.

ALBERT CUYP was born at Dort, his father's native town, 1620. He became the pupil of his father, but

further particulars of his early life are wanting, but it is probable he visited other parts of Holland before commencing practice on his own account at Dort. "He was many-sided in his Art, but ever taking Nature as his guide and model, escaped all reproach to mannerism. His temperament led him to seek calm and sunny scenes, and his extraordinary mastery in rendering light and the effects of hazy morning or of glowing afternoon, has become proverbial." He met with but limited recognition in his day, and Holland is not particularly rich in his works. The portraits he painted are good in character, and as little conventional as his other work. He died at Dort, 1691.

177. THE LISTENER.

By NICOLAS MAES.

Canvas 25 × 23 inches.

Lent by THE DUKE OF WELLINGTON.

DESCENDING a few steps from an adjacent room, a lady in a bright red gown and black velvet mantle, trimmed with white fur, over which is a white linen garment, is just in time to overhear, through the open door, what appears to be a courtship in the next apartment, between a servant girl of the house and a youth who is bending over through an open casement. On the left of the picture is a deep oak chair, before which a large-leaved book lies open on a desk.

NICOLAS MAAS (or Maes) was born at Dort in 1632. Early in life he became the pupil of Rembrandt, and studied at Amsterdam in the studio of the master, whose style he closely followed, more particularly in his early paintings. In 1654 he returned to his native town, where he died in 1693.

178. PORTRAIT OF A LADY.

By GERARD TERBURG.

Canvas 26 × 19¾ inches.

Lent by MONSIEUR MARTIN RIKOFF.

SMALL full-length figure of a Dutch lady, in black and grey costume, primly cut. She is standing towards a table, which is covered with a faded crimson cloth, on which is a book with gold clasps, and is looking at the spectator. In her left hand she carries a fan.

The floor of the apartment is a light brown, and the background of a dark, neutral tone.

(For notice of the Painter's life see No. 165.)

179. SEA PIECE.

By JAN VAN DE CAPPELLE.

Canvas 14 × 16¾ inches.

Lent by MRS. BISCHOFFSHEIM.

(For notice of the Painter's life see No. 171.)

180. FLOWER PIECE.

By JAN VAN OS.

Panel 28½ × 22¼ inches.

Lent by T. J. BARRATT, ESQ.

A VASE of brilliant flowers standing on a stone pedestal—roses, convolvuli, iris, and sweet peas—their colours heightened by the warm light background.

JAN VAN OS, a painter of fruit, flowers, and marine subjects, was born in 1744 at Middelharnis, in Holland. He was the pupil of A. Schouman, at the Hague, and was also a poet. He was especially distinguished for his painting of flowers. He died at the Hague in 1808.

181. THE TOMB OF THE PRINCE OF ORANGE IN THE CATHEDRAL AT DELFT.

By GEERAERT VAN HOECGEEST.

Panel 20½ × 16¾ inches.

Lent by CHARLES T. D. CREWS, ESQ.

GEERAERT VAN HOECGEEST, a Dutch architectural painter, was admitted into the Guild of St. Luke, at Delft, in 1639. He was much addicted to church interiors, and is supposed to have been a pupil of Van Bassen. Examples of his work are found in the Museum at the Hague, the Antwerp Museum, and the National Gallery of Scotland, all of them architectural subjects. The date of his death is not known.

182. A GROUP OF THREE.

By JAN MIENSE MOLENAER.

Canvas 19 × 25 inches.

Lent by EDGAR SPEYER, ESQ.

SEATED figure of a girl in a scarlet jacket and plumed cap, holding a large earthenware jar, that rests on a barrel; a boy, in brown, is playing a violin to her, and a younger child at his side is clanging the tongs in time to the music. All three are merrily laughing.

JAN MIENSE MOLENAER was born at Haarlem early in the seventeenth century. He is regarded as the best of the Molenaers (the surname of a large family of artists of the Dutch School). He painted country scenes in the manner of Steen and Brouwer. He died at his native town in 1668.

183. STILL LIFE.

By ABRAHAM VAN BEIJEREN.

Canvas 26 × 23½ inches.

Lent by A GENTLEMAN.

A TABLE with a heavy Turkey carpet on the right of it, and a silver dish in the centre, on which are oysters and a lobster. A basin with a lemon, and a tall glass, containing wine, and a half-peeled lemon are also important features in this dexterous arrangement of still life.

ABRAHAM VAN BEIJEREN, a noted painter of still life, flourished at the Hague in the latter half of the seventeenth century. His favourite subjects were fish, but flowers and fruit, and gold and silver wine-flagons frequently adorn his pictures. He is represented in most of the foreign galleries.

184. HEAD OF A COW.

By ALBERT CUYP.

Canvas 40½ × 33 inches.

Lent by THE EARL AND COUNTESS OF WARWICK.

THE life-size head of a cow, standing to the right, with a white face, and the rest of a reddish-brown colour.

Formerly in the Collection of the Earl of Mexborough.

(For notice of the Painter's life see No. 176.)

185. JOVIAL COMEDIANS.

By FRANS HALS AND LYSTER.

Canvas 34½ × 29 inches.

Lent by GEORGE DONALDSON, ESQ.

A GROUP of three young men in a spacious room; the one in blue is playing on a violin, another in red holds a flagon and a glass of wine; the third, in the rear, joins in the general merriment. The window on the left shows three figures looking into the apartment.

(For notice of the Painter's life see No. 173.)

186. LANDSCAPE.

By MEINDERT HOBBEMA.

Panel 24 × 33½ inches.

Lent by M. ADOLPHE SCHLOSS.

TO the left are some red-brick buildings surrounded by trees; in the centre two roads converge together, and on the one to the left a man and a boy are journeying, while on the other a solitary individual is seen with a stick. The road then winds away with a still pool on one side and a high bank on the other, and in the distance a waggon is seen. Still further away are other houses, also with trees surrounding them. On a sky of the palest blue, indicative of a fine day, is a large cumulus white cloud, brightly lit, while to the left is descending a mass of dark angry clouds. The true effect of daylight in this most delightful example is admirably given, especially in the distance to the right, where houses and a windmill are introduced.

(For notice of the Painter's life see No. 190.)

187. PORTRAIT OF A YOUNG DUTCH LADY, Aged 22.

By PAUL MOREELSE.

Panel 28 × 21½ inches.

Lent by A GENTLEMAN.

HALF-LENGTH figure of a girl, turned to the left, but looking at the spectator; black dress, slashed at the sleeves, and broad white lace ruffle standing out from the neck, with elaborate white headgear to match. Fair hair, in which a single pearl is seen, and a wide gold chain round her neck, drawn together in front by a vivid crimson tassel. Signed and dated 1627.

PAUL MOREELSE was born at Utrecht, 1571. He is best known by his portraits, but he was also an engraver and architect. He studied at Rome for some time, and on his return to Holland he executed some historical subjects. He died at his native town, 1638.

187A. ISAAC AND ESAU.

By REMBRANDT VAN RHYN.

Panel 23 × 27¾ inches.

Lent by EARL BROWNLOW.

THE aged Isaac lies on the right in a large and magnificent state bed, richly carved and gilded. Thick green curtains are drawn aside in front. He wears a brown skull cap and is wrapped in a mantle of light grey. In front kneels Esau, his hands clasped to his breast. He has thick black hair and a small beard. A quiver is slung at his back over his reddish hunting dress and his bow lies on the ground before him. At the back may be seen Rebecca, who has drawn back the curtain and is listening to the colloquy. In the foreground on the right is a table, with a rich coloured covering, on which are a gilded goblet and a dish.

Painted 1636.

Formerly in the Jetswaart Collection.

Dr. Bode's "Complete Works of Rembrandt," Vol. III, No. 217.

188. THE COOK ASLEEP.

By JAN VERMEER, of Delft.

Canvas 34½ × 30 inches.

Lent by MONSIEUR X., of Paris.

IN an apartment opening out into another, the tired cook is seated at a table, evidently asleep. A rich Turkey carpet covers the table, and on it is a blue dish containing fruit, and a white flagon and an empty glass bottle. She wears a black tight-fitting cap and a brown dress, with some white linen over her shoulders. The half-open door reveals the other apartment, which contains a table and some pictures on the walls.

The disposition of light and shade, and the richness of the colours introduced constitute this a most admirable work, and a *chef d'œuvre* of the painter. Such valuable points as the black rod of the map suspended on the right, the black frame in the further apartment, and the glints of light on the uprights of the door, all admirably balanced by the white flagon already referred to,

are seized with true genius by this rare painter. Signed J. \Meer.

Jan Van der Meer, as he is commonly called, or more correctly Vermeer, a scholar and imitator of Metsu, was born at Delft about 1632; he is supposed to have been the pupil of Karel Fabritius, and also of Leonard Bramer. In 1653 he married, and he died at Delft in 1675. During his life he was one of the principal members of the Delft Guild. In 1696 many of his pictures were sold at Amsterdam. His subjects are portraits, landscapes, interiors, and views of towns. His pictures are rare and of great value.

189. PORTRAIT OF AMBROGIO, MARCHESE DI SPINOLA.

By CORNELIS DE VOS.

Canvas 31½ × 24½ inches.

Lent by A. CASELLA, ESQ.

HALF-LENGTH figure, facing the left; large white ruffle, steel breast-plate, richly inlaid with gold, and red drapery round the sleeve of his left arm. He wears the Order of the Golden Fleece.

The Marquis Spinola was the General who commanded the Spaniards at the Siege of Breda, and who is the chief figure in the celebrated picture by Velasquez of "The Surrender of Breda," in the Museum of the Prado, at Madrid. He is there seen receiving the key of the town from the defeated Dutch General, Justino de Nassau, on whose shoulder he lays his hand as he addresses him in flattering terms for his bravery.

CORNELIS DE VOS was born at Hulst about 1585, and became master in the guild of St. Luke, at Antwerp, in 1608, and became Dean of the Guild in 1619. Historical scenes and portraits chiefly engaged him. He is represented in most of the European galleries. He died in 1651.

190. A WOODY LANDSCAPE WITH A GENTLEMAN ON A GREY HORSE.

By MEINDERT HOBBEMA.

Panel 24 × 34 inches.

Lent by SIR SAMUEL MONTAGU, BART., M.P.

A LIMPID stream flows along a portion of the front, on the further side of which is a road leading to a grove on the left, towards which a man on a grey horse is advancing, followed by a beggar on foot, and a little to their right is a man in a red coat, talking to one in blue, who is seated on the ground. On the right a spaniel is drinking at the stream. Another piece of water is seen some little way off, divided from the stream by a dam. The brilliancy of the midday sun reigns throughout the scene.

Formerly in the Collections of Mr. Gordon, T. Emmerson, Esq., Harry Phillips, Esq., George Field, Esq., and Barclay Field, Esq.

Smith, Vol. VI, p. 119. No. 16.

MEINDERT HOBBEMA, the famous Dutch landscape painter, was born, it is said, at Amsterdam in 1638. He was held in great repute by his fellow artists, as may be gathered from such eminent painters as

Berchem, Adrian Van de Velde, and Wouwerman executing the figures and animals in his pictures, but the general public were slow in assigning to him that high position which he now holds among the Dutch masters. Very few details of his life are known, except that he married in 1688, and that he died in poverty in Amsterdam in 1709.

191. PORTRAIT OF A DUTCH LADY. The Wife of Thomas Wijck.

By JAN VERSPRONCK.

Canvas 31½ × 27 inches.

Lent by MRS. STEPHENSON CLARKE.

Formerly in the Collection of David Sellar, Esq.

HALF-LENGTH figure of a lady in black, standing towards the left, but looking at the spectator. She wears a large thin white ruffle, and narrow gauze headgear. Her hands are folded before her, and she holds a black fan. Pale green background.

JAN VERSPRONCK was born at Haarlem in 1597, and entered the Guild in 1632. He was a pupil of Frans Hals, and painted chiefly portraits. He died at Haarlem in 1662.

192. ABRAHAM DISMISSING HAGAR AND ISHMAEL.

By REMBRANDT VAN RHYN.

Canvas 43½ × 43 inches.

Lent by THE EARL OF DENBIGH.

THE scene exhibits a landscape, with buildings. The repudiated Hagar on the right, and habited in Asiatic costume, is on the point of departing. On the left stands the Patriarch, bidding her farewell, and between the two is Ishmael.

Smith, Vol. VII, p. 3. No. 5.

(For notice of the Painter's life see No. 154.)

193. THE HEALTH OF THE TROOP.

By FRANS HALS AND LYSTER.

Canvas 34½ × 29 inches.

Lent by GEORGE DONALDSON, ESQ.

THE figure of the young man on the right, in whose clothing bright red is the prevailing colour, is holding his pipe aloft in one hand, while with the other he shows that the flagon from which he has been drinking is empty. His companion, seated, is in the act of emptying another vessel of wine, and his purple and blue costume is in strong contrast with that of his companion.

(For notice of the Painter's life see No. 173.)

194. ITALIAN LANDSCAPE.

By JAN AND ANDRIES BOTH.

Canvas 24½ × 29 inches.

Lent by CHARLES T. D. CREWS, ESQ.

A WOODED and rocky landscape, where, on a road in the foreground, are some peasants and a man on horseback driving cattle; on the summit of a rocky eminence on the right is a castle; on the left is a view over a stretch of country; blue sky, with light clouds.

A singular strength and intensity of colour is in this landscape by the brothers Both. The delineation of the hills is clearer, the trees, with their leafage, stronger than in many of his works, while the characteristic luminosity poured over the scene is less of an ideal kind, and consequently more faithful to nature.

JAN BOTH was born at Utrecht about 1610. He and his younger brother, Andries (born 1609, died in 1650), both learned the first rudiments of art from their father, a painter on glass. Later the two brothers visited France and Italy together, and stayed some time in Rome. Jan was an excellent landscape painter. While in Italy he fell under the influence of Claude. He was wonderfully clever in rendering the effect of the golden light and ethereal distance of an Italian sunset. He died in Utrecht, 1652. The figures and cattle in his pictures were generally put in by his brother.

195. PORTRAIT OF A LADY.

By CORNELIS JANSSENS.

Panel 23 × 17 inches.

Lent by THE RIGHT HON. SIR MARCUS SAMUEL, LORD MAYOR.

SMALL three-quarter length figure of an elderly lady, in black velvet, standing with her hand lightly touching a red-covered table on the left. She wears a rich lace collar and pearl ornaments, and in her left hand she carries a fan. A broad red curtain is draped behind her in heavy folds, against a dark background.

Signed and dated 1646.

CORNELIS JANSSENS was born, according to Walpole, at Amsterdam in 1590, but Sandrart states that his birthplace was London, and that his parents came from the Spanish Netherlands. He had already attained distinction in Holland when he came as portrait painter to the Court of James I. in 1618. He stayed in England for many years, painting also for Charles I. He resided in Kent, and also at Blackfriars. He was a friend of Van Dyck, whose

style he imitated and even rivalled, and whose portrait he painted. On the outbreak of the Civil War, in 1648, he returned to Middelburg, in Holland, and afterwards went to Amsterdam, continuing to paint until his death, which occurred either at Amsterdam or at Utrecht, between the years 1662 and 1664. He generally worked on panel, and also painted in miniature.

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